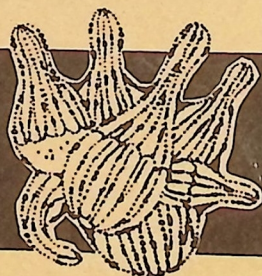


# **KSOR GUIDE to the arts**

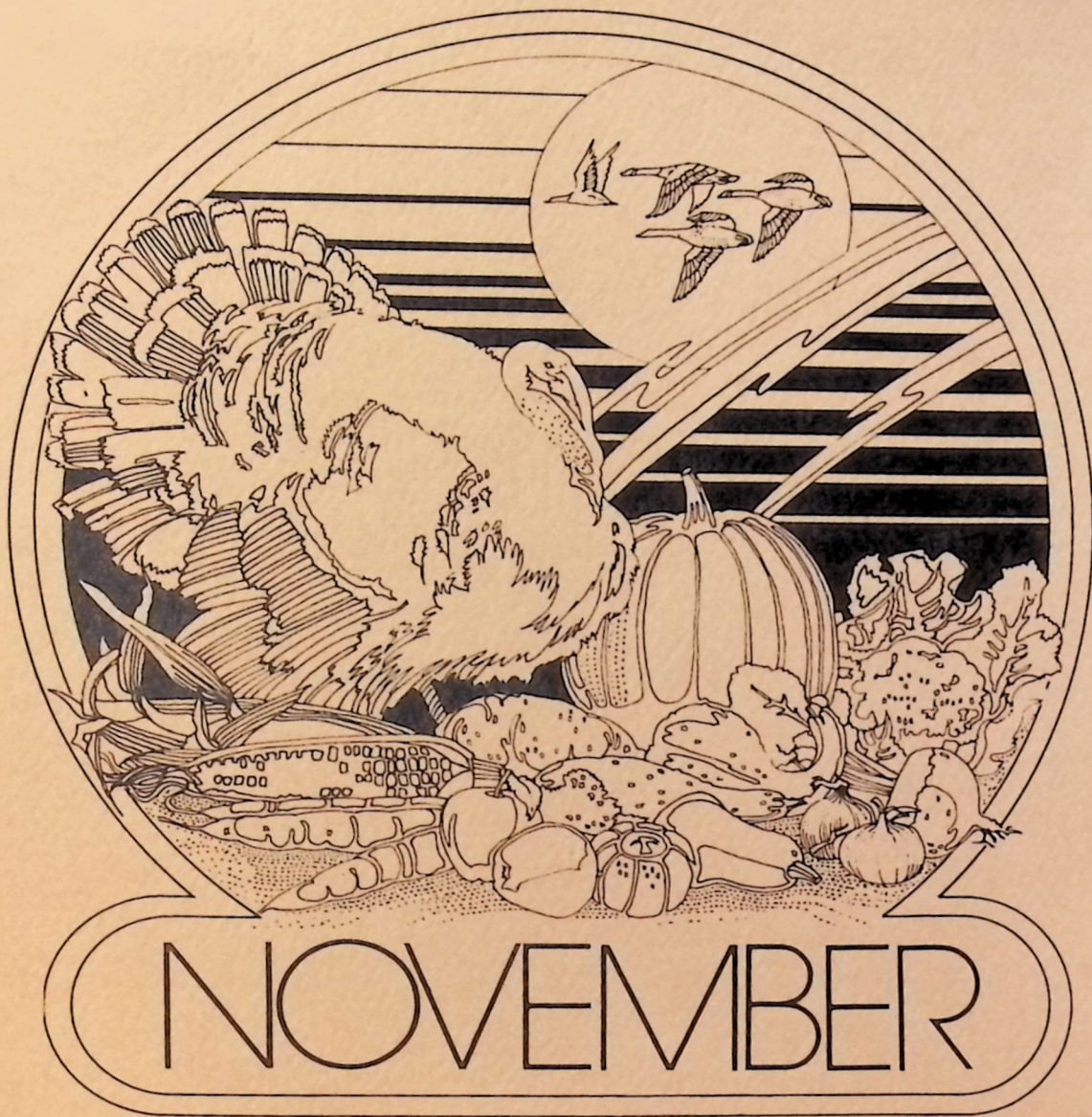
November 1980



**"The Way  
Meant to** **Radio is  
Sound"**







### Contributors:

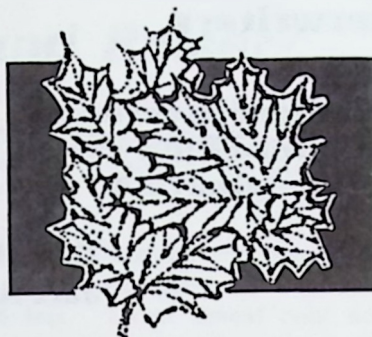
The **GUIDE** is pleased to welcome **Anne Bobzien** to its staff. Anne, who hails from Portland, is a freshman at SOSC. her work appears on the front and inside back cover, as well as on p. 33. Work by **Lorene Darling** appears on pp. 4, 12, 22, and 28. Another staff artist, **Lief Andres** provided the illustration on p. 17. The photographs on pp. 6 and 7 are by **GUIDE Editor Don McComb**. Other art this month comes from NPR.



# KSOR GUIDE to the arts

## November 1980

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants.



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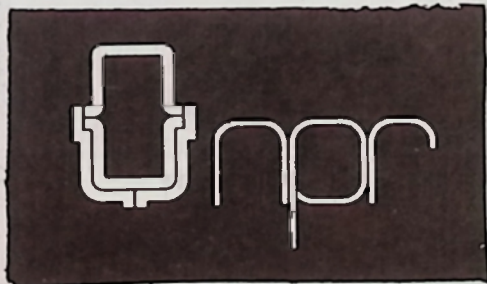
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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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**Rare Earth  
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## From the Director's Desk

### *What? Another Fund Raiser?*

KSOR has had a busy fall with new personnel, the completion of our satellite receiving equipment and many new program offerings. But this is hardly the time to sit back and survey the results. November 13th will be the beginning of our regular November fund raising marathon.

Generally I use this column to alert our members to approaching marathons with an explanation of our fund raising needs and goals. However, this time I sense that there is a larger question to be addressed first. I can almost hear some of you saying "What? *Another* fund raiser?"

Our marathon commencing November 13th, "The Way Radio Was Meant to Sound," represents a change in our approach to fund raising. Our more established friends will recall that for three years we have done our larger fund raiser each spring with a minor (mini-marathon) effort for approximately three days each November. This approach was developed for two reasons. First, to reach listeners who for any number of reasons would be unavailable or unable to participate in the spring, and secondly to avoid conducting two major fund raising thrusts in a given year. For several years this approach has served us well. However, as the station's audience, programming services, and fund raising needs have increased, the size of our spring marathon has become increasingly unmanageable.

And so I sense that the unstated question, "What? *Another* marathon?", results from the length and intensity of last spring's effort.

Our spring marathons have become too taxing for both KSOR's personnel, and perhaps for listeners. Additionally, as our total fund raising requirements have increased, the continuation of a *mini*-marathon effort in November has placed near total reliance on the spring effort for station operating expenses. In the past you have heard us explain during the spring marathon that we had incurred an operating deficit which had to be discharged with the proceeds of that marathon. And last year, for the first time, state accounting procedures required that we pay interest on the deficit financed for much of last year. It was never made clear to us prior to the end of the fiscal year that this would occur. However, the bottom line is that we wound up paying \$1200 in interest charges to finance that deficit.

Thus, our continuation of an alternate major and minor effort each year has become too exhausting and too costly to continue. Instead, we intend to divide our annual fund raising needs into essentially two equal halves. Our first attempt under this approach, this month, cannot be handled entirely on a fifty-fifty split of our total goal for the year because our membership patterns from the past shape the present. For November our goal is \$15,000 and our total fund raising requirement for this year should be around \$35,000.

In the past two spring marathons we have reached the \$15,000 mark within seven or eight days. But it has taken nearly twice that time to attain the \$20,000 or \$30,000 goals posted for those marathons. And from this knowledge we are hopeful that the result of this new approach toward marathoning will be:

- a. That each marathon will last 7-8 days for a total of 14-16 days devoted to fund raising annually. (With the last two spring marathons running 20 days each, plus 3½ days per fall mini-marathon for the past two years, we have been devoting essentially 24 days per year to fund raising.)

- b. A less taxing commitment for our staff in the spring which will allow more time for other programming activities.
- c. A more orderly processing procedure for the Guild's financial transactions which have been "overloaded" each spring by the scope of our past efforts.
- d. Our ability to operate throughout the year without accumulating large deficits and thereby avoid using our always-scarce monies to finance those deficits.

We believe this is a far more reasonable and practical approach toward station operations. And we also think it makes efficient use of the monies you supply to maintain KSOR's operations.

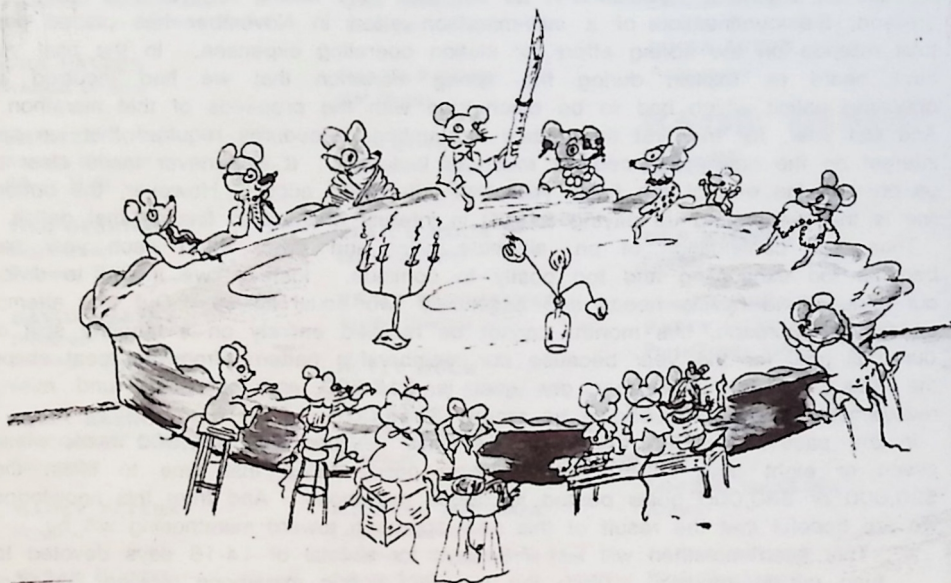
When you hear this month's marathon it may seem less than six months since the last, because last spring's marathon was so large. But in fact you will be hearing our regular fall effort, slightly enlarged, in the interests of a more even approach toward station operation and finance all year long.

If your own membership is not expiring this month, please tell a friend about KSOR. We will need a lot of help to balance our fall and spring efforts. And in a year of double digit inflation it is clear that our total fund raising requirement for this year, which is essentially unchanged for last year's, will mean that listener support will continue to be increasingly important to us.

And by the way, we have extraordinary program treats available for "The Way Radio is Meant to Sound." Be certain to closely check out both this Guide and our on-the-air promotional announcements so you won't miss any of the extraordinary programs we will be bringing your way.

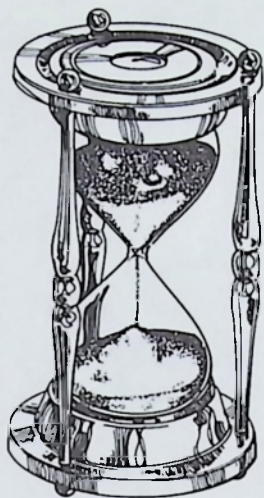
**Ronald Kramer**

**Director of Broadcast Activities.**





## Running Out of Time?



Is your membership to the KSOR Listener's Guild about to expire? If your address label on this **GUIDE** is coded with a **110** or **120**, your membership expires in November or December. Complete the form below and renew your membership **TODAY!**

## How Did You Get This Guide?

If you had to beg, borrow, or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can get it a lot easier! Subscribe and become a member of the KSOR Listeners Guild. Your membership provides an effective channel for your input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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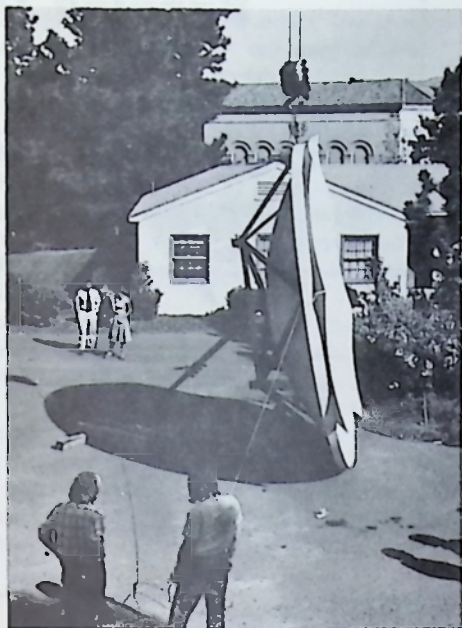
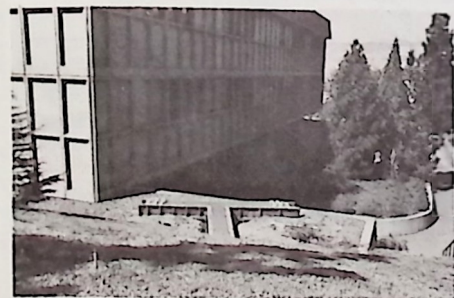
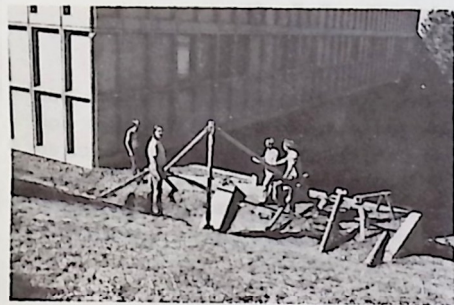
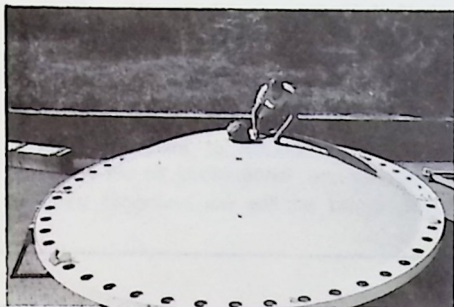
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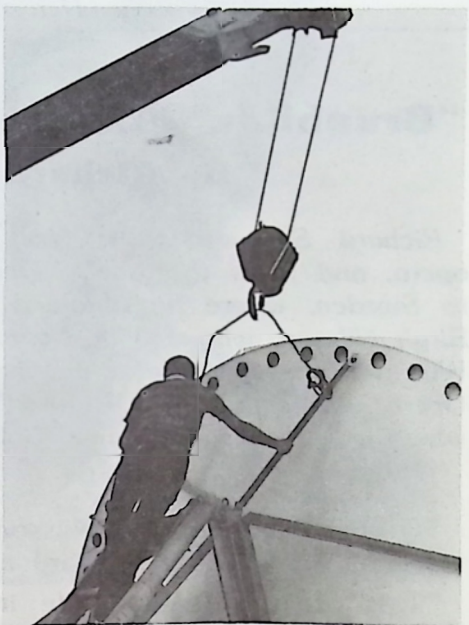
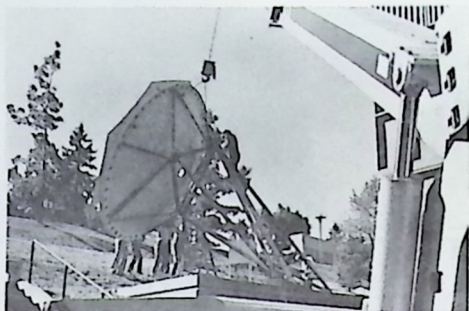
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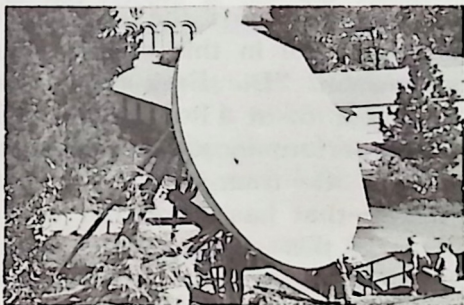
KSOR's satellite receiving dish was assembled and set into place in mid-October, and at press time was expected to be operational by November. The foundation for the dish (lower left) was poured on the site beside the SOSC library. Next, the support and structure for the dish was assembled and calibrated. Then, Technical Director John Patten, with the help of Producer Tom Olbrich put the two halves of the 15-foot-wide dish together on the parking lot below. Finally, a crane lifted the

*Stereo from the Stars*

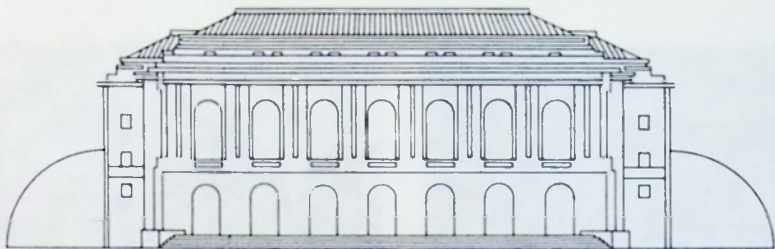




dish into place on the support structure where it was positioned to face **WESTAR I**. John Patten slipped the bolts in place to secure the dish to its base (right). After the dish was in place, the electronic hardware was installed and lines were run from the dish to KSOR's studios. The installation of the satellite receiving dish was a marked achievement and will allow KSOR to broadcast many programs previously heard on tape, live and in full fidelity stereo.



*For the Sake of Sound*



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# THE SAN FRANCISCO OPERA

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*57th Season • Kurt Herbert Adler, General Director*

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## **“Brunhilde” Almost Meets her Match**

**By Richard Sasanow**

Richard Sasanow is a New York-based writer who loves opera, and loves to travel. One of his most recent trips was to Sweden, where he obtained a rare interview with soprano Birgit Nilsson, who will be heard singing the role of the Dyer's Wife for the first time in this country in the San Francisco Opera production of Strauss's “Die Frau ohne Schatten,” which will be broadcast live, Saturday November 8 at 11 a.m..

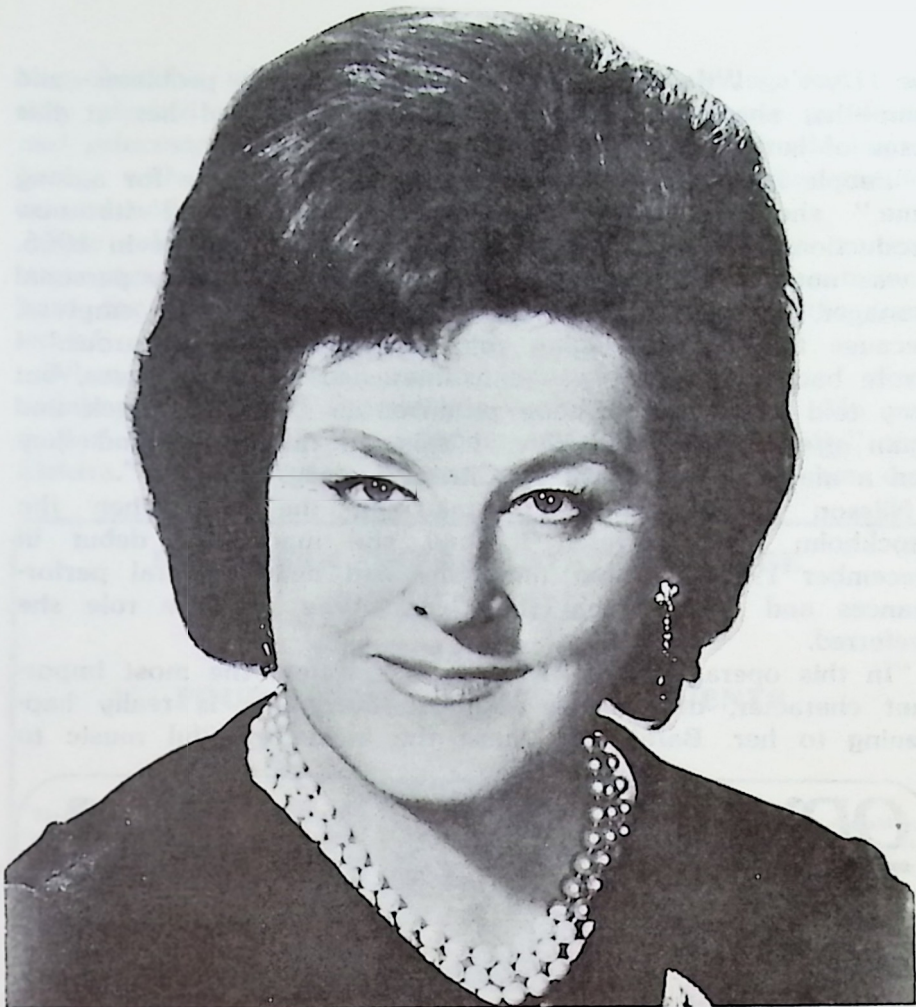
“Oh, no,” says Birgit Nilsson, laughter rippling through her voice as if she has just heard a good joke. “This is it.”

“This” is the Dyer's Wife in Richard Strauss's “Die Frau ohne Schatten,” a role that she is willing to swear will be the last she learn for the operatic stage. Nilsson is singing it for the first time in this country during the San Francisco Opera's fall season. “Die Frau ohne Schatten” will be heard Saturday, November 8, at 11 a.m. on KSOR.

Her performances in this demanding role is the latest in a string of triumphs—from Mozart's *Elektra* to Strauss's *Elektra*—that has made her one of the few legendary figures of opera in this century. Is there a real woman underneath it all? Definitely.

At 62, an age when most singers have packed up their vocal chords for good and turned to teaching or tidying up their sewing baskets, Nilsson is a miracle. The 45 performances





*One of the greatest sopranos of the century, **Birgit Nilsson**, sings the role of the Dyer's Wife for the first time in this country in the San Francisco Opera production of Richard Strauss's "Die Frau ohne Schatten."*

year, including recitals, that Nilsson does today are nearly half the number she did at her peak—not bad for a voice that has been exciting listeners for six decades (since, she claims, she was singing when she was barely a year old and hadn't even learned to walk).

Today, Nilsson's voice is still as solid as ever, and, to some critics, the Nilsson who returned to the U.S. in the fall of 1979 after an absence of four-and-a-half years sounded even better than when she had been here last.

Despite the excellent shape of her vocal equipment, however,

the *Dyer's Wife* has caused Nilsson some problems—and pain—that she never dreamed were still ahead of her at this stage of her career.

"People had been trying to get me to do the role for a long time," she says. "The Metropolitan first offered its new production to me when they moved to Lincoln Center in 1966. I was not very familiar with the opera and asked my personal manager, who said, 'Oh, no. You should do the empress, because this is the leading role and it is so glamorous.' I wrote back and said I was only interested in the Empress, but they told me it was already promised to Leonie Rysanek and again offered the *Dyer's Wife*. I said no thank you—and they had a marvelous portrayal by Christa Ludwig."

Nilsson finally decided to take on the role when the Stockholm Opera offered it, and she made her debut in December 1975. By that time, she had heard several performances and realized that the *Dyer's Wife* was the role she preferred.

"In this opera, I think that she is certainly the most important character, dramatically, because everything is really happening to her. Barak may have the most beautiful music to

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sing, but his wife is definitely the most interesting and I am very pleased to be singing the role. After all those goddesses and princesses in my repertoire, at last I have a simple human being with everyday problems, and not someone running around with somebody's cut-off head!"

New roles have always been a trial for Nilsson, but no part ever presented the challenges of this one. "It was extremely hard for me to learn, even more than Elektra in the tonal work."

When a work is particularly difficult, Nilsson finds collaboration with a sympathetic conductor is crucial. "In particular I am very choosy about conductors for "Frau" and Elektra." And whether or not the conductor is of her own

**SOUTHERN OREGON STATE COLLEGE  
THEATRE  
1980-81 SEASON  
FOUR GREAT THEATRICAL EVENTS**

**Musical—Once Upon A Mattress**

**November 12-15 and 19-22**

The Departments of Theatre Arts and Music combine their talents to bring you this enchanting musical farce adaptation of "The Princess and the Pea" scheduled this coming Fall. Will Princess Winnifred the Woebegone with the heart of Princess Dauntless the Drab or will Queen Aggravain plot a test too difficult to pass? To find out the answer, don't miss this "wild and crazy" show!

**Dinner Theatre—The Beaux' Stratagem**

**February 13-15 and 18-22**

Offered as a Dinner Theatre production, this famous 18th century comedy by George Farquhar is an exuberant, lusty and refreshing play about young love, intrigue and highwayman. Written in 1707, Farquhar's play wavers between the cynical attitude toward marriage and sex of the earlier Restoration and the sentimental one of the late 18th century.

**Cabaret Theatre—The Dark Of The Moon**

**May 6-9 and 13-16**

In a Cabaret environment offering a fruit, cheese and bread platter with wine service available, our spring show is a "must see" production. Howard Richardson and William Berney's classic drama of "The Ballad of Barbara Allen" tells the tale of the witch boy, John, who tries to become human in order to marry Barbara Allen. Intergrating folk songs and dance, the playwrights creat a play of theatrical magic weaving humor, satire, and drama into the tapestry of a haunting and memorable show.

**Mime and Dance—Montage '81**

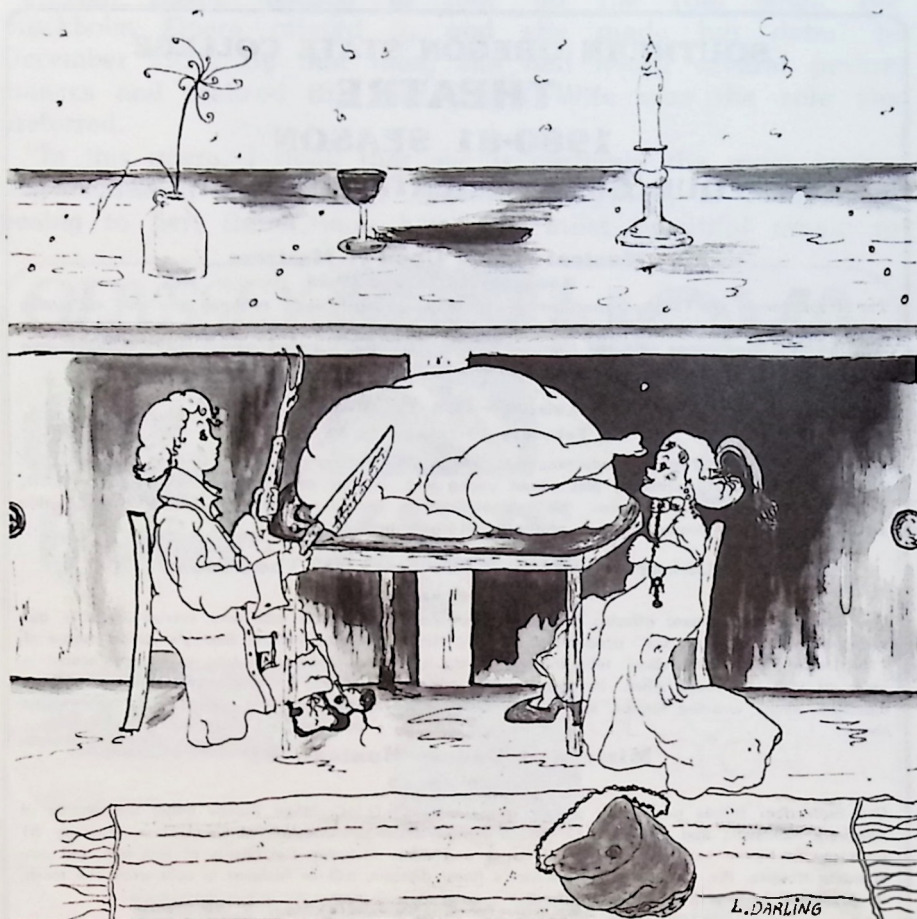
**May 29 and 30**

Our Subscriber Bonus production proudly presents the S.O.S.C. Mime Troupe under the directio of Elizabeth Adkisson, and the S.O.S.C. Dance Troupe under the direction of Carol Hess. Montage '81 promises to be an exciting program of dance and mime featuring the talents of two new and outstanding troupes. Ms. Hess, one of America's finest dancers, will be featured in solo work she recently presented in New York this past April.

For additional information call the Box Office at 482-6347 M-F 9 to 4

choosing, Nilsson tries not to play the prima donna with "I can't do this" or "I can't do that," because she shows that it makes for a much better atmosphere if she brings her well-known sense of humor to rehearsals.

"At the end of the Second Act, I have an aria to Barak ('Barak! Ich hab' es nicht getan!') which is so dramatic—it's often cut for the singer's sake because it's so difficult, but I do the whole thing. If they don't take it at the right tempo, it can **kill** you. The big problem in Europe is that there's no rehearsals with the orchestra—sometimes the conductor arrives ten minutes before the performance. It is outrageous!" Adds **Brunhilde Almost Meets her Match** (cont'd on p. 29)





## Programs in November on KSOR, 90.1 FM

(\* by a name indicates a composer's birthday)

### Sunday

#### 7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music, and includes daily features such as "Stardate" and segments from "Morning Edition."

**10 am Marian McPartland's Piano Jazz** Repeat of previous Friday program.

#### 11 am BBC Science Magazine

#### 11:30 am Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

#### Nov. 2 "SING OUT! MAGAZINE"

—One of the country's most influential folk music magazines is honored in a program exploring its history, through interviews with its founders and editors, and a sampling of the songs it has introduced to its readers.

**Nov. 9 "THE 39TH NATIONAL FOLK FESTIVAL"**—Balfa Freres, Cheremosh, and Albert Hash and the Whitetop Mountain Band, are among the performers at the 1977 National Folk Festival.

**Nov. 16 THE 1979 BREAD & ROSES FESTIVAL,** Part I—The New Generation Singers, the Persuasions, Joan Baez, and The Roche Sisters are among the

performers at this famous festival of gospel, folk, and contemporary acoustic music.

**Nov. 23 THE 17TH UNIVERSITY OF CHICAGO FOLK FESTIVAL**—Blues, Mexican, old-time, and bluegrass music is performed by singers including Blind John Davis, and "Mama" Estella Yancy.

**Nov. 30 THE 17TH UNIVERSITY OF CHICAGO FOLK FESTIVAL (Part II)** Country, boogie-woogie, cowboy and folk music is performed by Carl Perkins, Sammy Price, Glenn Ohrlin, U. Utah Phillips, The Red Clay Ramblers and John Sloane.

#### 1:30 pm Sunday Mix

The finest of the artform of the radio documentary. This series explores subjects from race horses to politics.

#### 2 pm The Black Cats Jump

**New to KSOR this month. The Black Cats Jump** features Big Band music from the 1930's 40's and 50's by black musicians many of whose music was not commonly available at the time. Big Band Musician and Arranger Bobby Bryan hosts the program which includes the bands of Jimmy Lunceford, Duke Ellington, Count Basie, Chick Webb, Cab Galloway, Louis Armstrong, Lionel Hampton and many others. Programs to be announced.

#### 3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

#### 4 pm Siskiyou Music Hall

Classical music from the Renaissance to the contemporary.

**\*Nov. 2 DITTERSDORF:** symphony in A Minor

**Nov. 9 BOYCE:** Trio Sonata No. 8 in E-flat

**Nov. 16 STRAVINSKY:** Concerto for Two Pianos

**\*Nov. 23 FALLA:** The Three-Cornered Hat

**Nov. 30 BYRD:** Missa Tres Vocum

#### 6:30 pm All Things Considered

Weekend version of the daily news magazine

#### 7:30 pm Chicago Symphony

The Chicago Symphony's fifth season of radio broadcasts under the music direction of Sir Georg Solti.

#### 9:30 pm Jazz Revisted

Remember the first thirty years of recorded jazz with Hazen Schumacher.

#### 10 pm Weekend Jazz

Everything—swing, straight-ahead, free, bebop—you name it!

#### 2 am Sign-Off

## Monday

#### 6 am Morning Edition

**Morning Edition**—just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

#### 7 am Ante Meridian

Your weekday host is Howard LaMere.

#### 9:45 am European Profile

From Radio Nederland.

#### 10 am-2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

**\*Nov. 3 BELLINI:** Concerto for Oboe and Orchestra in E flat

**\*Nov. 10 COUPERIN:** Twelfth Harpsichord Suite in E

**Nov. 17 MENDELSSOHN:** Sonata No. 2 in D for Cello and Piano

**\*Nov. 24 JOPLIN:** The Entertainer

#### 12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," and "Air Quality Report."

#### 2 pm A Brahms Banquet

**Nov. 3** Last of a 5-part series on the complete works of Johannes Brahms performed by German pianist Detlef Kraus.

#### Salzburg Festival

**Special series beginning Nov. 10.**

**Four full-length concerts from the 1980 Salzburg Music Festival**

**Nov. 10** The National Orchestra of France, the Choir of Radio-France and the Concert Association of the Vienna State Opera perform Berlioz's dramatic symphony, "Romeo and Juliet" Op. 17. conducted by Lorin Mazel,



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soloists are Julia Hamati, Eric Tappy and Pierre Thau.

**Nov. 17** A recital by soprano Jessye Norman, with Geoffrey Parsons on Piano. Leider by Haydn, Berg, Brahms and Richard Strauss.

**Nov. 24** The Vienna Philharmonic conducted by Riccardo Muti with violinist Gidon Kremer performs Robert Schumann's "Overture to Therman and Dorothea," Opus 136; Concerto for violin and Orchestra 1835; and Symphony #4 in D minor Opus 120.

#### **4 pm Chatterbox**

Stories, poetry, songs and drama for children and adults. Director/producer: Michael Johnson.

The "Chatterbox Gang" includes Melanie Royle, Gary Lehrer, John Sain, Holly Johnson, Kathy Marrs, Rosemary Glover, Dennis Glover, Dorothy Burley and Julie Bongoboomer.

#### **5 pm All Things Considered**

Susan Stamberg and Sanford Ungar co-host this award-winning program, featuring reports from Public radio stations around the country. Presented live from NPR's Washington studios. (Also heard weekends at 6:30 pm).

#### **6:30 pm Siskiyou Music Hall**

**Nov. 3** SCHUMANN: Marchener-zahlungen, Op. 132

**Nov. 10** Galynin: Concerto for Piano and Orchestra

**Nov. 17** ALMEIDA: First Concerto for Guitar and Orchestra

**Nov. 24** GRIEG: Piano Concerto in A Minor, Op. 16

#### **9 pm Earplay I**

**Nov. 3** "THIRD AND OAK; THE LAUNDROMAT" A comic-drama by Marsha Norman. In the middle of the night, two women meet and discover each other's secrets at a laundromat. This is the first of two connected plays. The other will be broadcast Nov. 10.

**Nov. 10** "THIRD AND OAK; THE POOL HALL." A comic-drama by Marsha Norman about the late night life at

the local pool hall, where old friends come to terms with their past and their future.

**Nov. 17** "THE SIGN OF THE SCARAB" A comic-mystery by Peter Francis Browne that follows the adventure of Detective Smith and Sargeant Jones in tracking down a mysterious murderer.

**Nov. 24** "THAW" The frozen dead in a cryonics lab become hostages to an idealistic but clumsy saboteur in this comic thriller by Maichael Kennedy.

#### **10 pm Rock Album Preview**

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

#### **10:45 pm FM Rock**

#### **2 am Sign-Off**

## **Tuesday**

#### **6 am Morning Edition**

#### **7 am Ante Meridian**

#### **9:45 a. 900 Seconds**

A public affairs program produced by KSOR. T.J. Dickson is host.

#### **10 am-2 pm First Concert**

**Nov. 4** FRANCK: Symphonic Variations

**Nov. 11** SUSSMAYR: Quintetto in D

**\*Nov. 18** WEBER: Symphony No. 1 in C, J. 51

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- Creative Collectables -

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*and Gifts*

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Orchard Lane Mall 482-0524

**\*Nov. 25 THOMSON:** Autumn (Concertino for Harp, Strings & Percussion)

## **2 pm International Concert Hall**

Internationally celebrated conductors direct full symphonic performances by the great orchestras of the world. Fred Calland is host.

**Nov. 4 THE SWEDISH RADIO CHOIR**—Poulenc's "Figure Humaine" opens this program by the Swedish Radio Choir, directed by Eric Ericson. Also on the program is Beethoven's String Trio, Opus 9, No. 1, with the Reger Trio, and works by Ingvar Lidholm and Richard Strauss.

**Nov. 11 THE POLISH RADIO AND TELEVISION ORCHESTRA**—Jerzy Maksymiuk conducts the Polish Radio and Television Orchestra in works and by Stanislaw Moniuszko, Paderewski, Lutoslawski, and Wojciech Kilar. Featured are soloists Piotr Paleczny, piano, and Roman Jablonski, cello.

**Nov. 18 THE NETHERLANDS RADIO CHAMBER ORCHESTRA**—David Atherton conducts Willem Pijper's "Six Adgios," Concert Champetre" by Francis Poulenc, with harpsichordist Bob van Asperen, and Franz Schubert's Second Symphony.

**Nov. 25 THE BAVARIAN RADIO ORCHESTRA**—Six motets by 16th century composer Orlando di Lasso, adapted by 20th century composer Klaus Huber, contrast with one of Huber's own works, "Soliloquia Sancti Aurelii Augustini." Soloists include tenor Douglas Ahlstedt and baritone Barry McDaniel. Hans Zender conducts.

## **4 pm Spider's Web**

Stories of adventure for children and adults! Programs to be announced.

## **4:30 pm Options in Education**

## **5 pm All Things Considered**

## **6:30 pm Siskiyou Music Hall**

**Nov. 4 ELGAR:** Violin Concerto, Op. 61

**Nov. 11 Dvorak:** symphony No. 7 in D Minor, Op. 70

**Nov. 18 ROSSINI:** Wind Quartet in F

**Nov. 25 TCHAIKOVSKY:** Symphony No. 2 in C Minor ("Little Russian")

**9 pm A Question of Place—Sound Portraits of Twentieth Century Humanists.** A series of radio essays which explores contemporary humanist thought by examining the work of seminal figures in modern intellectual history. The consideration of the concept of mankind and the assessment of our place in the order of things form the basis for the inquiry into the work of these diverse and influential thinkers. The series includes dramatizations starring Theodore Bikel, Tammy Grimes, John Houseman, vivca Lindfors and Tennessee Williams.

**Nov. 4** American poet Robert Frost who struggled to achieve a "sound of sense" in his work, is featured reading some of his own poems in conversation with fellow poet, John Ciardi. Russell Horton portrays many of Frost's literary voices in dramatic readings of his work.



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**Nov. 11** This essay traces composer Igor Stravinsky's musical development from his early years in Czarist Russia, through the turbulence in Paris after 1910, to the boundless serialism and beyond. Stravinsky is portrayed by Theodore Bikel. Much of the music features Stravinsky conducting his own work.

**Nov. 18** Linguist Noam Chomsky believes that the natural ability of people to learn language is the essence of human nature. This hour-long program humorously explores the structure of language and the variety of ways in which it is used.

**Nov. 25** Writer/philosopher Simone de Beauvoir is a living example of women's ability to break out of the roles traditionally assigned to them. This hour-long program explores her life and philosophy and the influence she has had on the feminist movement. Viveca Lindfors portrays Simone de Beauvoir.

**10 pm FM Rock**

**2 am Sign-Off**

## Wednesday

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am BBC/Your World**

**10 am 2 pm First Concert**

**Nov. 5** HAYDN: Symphony No. 13 in D

**\*Nov. 12** BORODIN: String Quartet No. 1 in A

**Nov. 19** FRANCK: Choral No. 2 in B Minor

**Nov. 26** BRAHMS: Serenade No. 2 in A

**12 n KSOR News**

**2 pm KSOR World Concert**

Classical concerts with profiles of composers and performers from international broadcasting systems, including

Deutsche Welle, Radio Nederland, CBC and Radio Moscow

## 3 pm Options

An exploration into many different ideas, concepts and experiences in life and living.

**Nov. 5** To be announced

**Nov. 12** "A Living Silence" Producer David Freudberg offers sound reflections on the Society of Friends—known as Quakers. Recorded in Philadelphia, a city whose heritage is steeped in Quakerdom, the program features elderly Friends recalling their lives as part of this peace-loving tradition.

## Vintage Radio Thursday 9 p.m.



**Nov. 19** "Papua New Guinea—Earth watch Expedition"

**Nov. 26** "Consumer Abuse: The Great American Rip-off"

## 4 pm The Spider's Web

See Tuesday, 4 pm for additional details.

## 4:30 pm Horizons

A weekly documentary which explores issues and concerns of minorities women and other special interest groups.

## Sunday

- 7:00 Ante Meridian
- 10:00 Marian McPartland I
- 11:00 Science Magazine
- 11:30 Folk Festival USA
- 1:30 Sunday Mix
- 2:00 Black Cats Jump
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Chicago Symphony
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

## Programs and Sp "The Way Radio i

Numerous special programs have been sched  
**Way Radio is Meant to Sound.** At 7 p.m.  
**A John Philip Sousa Grand Band Con**

The two hour program will be performed by  
of Leonard B. Smith. On November 12 KS  
**phony Orchestra's** opening performance for  
Building Recital Hall beginning at 8 p.m.. Th  
will perform works by Mendelssohn, Bloch  
KSOR will bring you an **80th Birthday Tr**  
listeners won't want to miss the **Jazz Alive**  
28th at 10 p.m.. The program which was rec  
will feature host Billy Taylor, Nancy Wilson a  
called **Sunday Mix** can be heard Sunday at  
a collection of radio documentaries, is follow  
**Black Cats Jump** features music by black  
full-length concerts from the 1980 **Salzburg**  
on KSOR, and **Earplay** will move to Mond  
**Philharmonic**, which can be heard Friday at  
Marathon, November 13 through 21, will feat  
tuned to KSOR for details as we bring you T

## Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profile
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Brahms Banquet  
Salzburg Festival
- 4:00 Chatterbox
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay I
- 10:00 Rock Album Preview
- 10:45 FM Rock

## Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 International Concert  
Hall
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Masterpiece Radio  
Theater/A Question  
of Place
- 10:00 FM Rock

## Wednes

- 6:00 Morning
- 7:00 Ante M
- 9:45 BBC Yo
- 10:00 First C
- 12:00 KSOR
- 2:00 KSOR V
- 3:00 Options
- 4:00 Spider's
- 4:30 Horizon
- 5:00 All Thi
- 6:30 Siskiyou
- 9:00 Vintage
- 9:30 Talk St
- 10:00 FM Ro



# Specials at a Glance s Meant to Sound"

led for November, as KSOR brings you **The**  
**. Thursday November 6, KSOR will broadcast**  
**nt, in honor of the composer's 126th birthday.**  
**the Detroit Concert Band under the direction**  
**OR will broadcast the Rogue Valley Sym-**  
**the 1980 season live from the SOSC Music**  
**orchestra under the direction of Yair Strauss**  
**nd Beethoven. On Saturday, November 15,**  
**tribute to Aaron Copland at 4 p.m.. Jazz**  
**Thanksgiving Special, Friday, November**  
**rded live at Disney World in Orlando, Florida,**  
**th her orchestra and others. A new program**  
**30 beginning in November. Sunday Mix, is**  
**by Black Cat Jump, heard at 2 p.m..**  
**musicians from the Big Band era. A series of**  
**estival will premier November 10 at 2 p.m.**  
**at 9 p.m. to make way for the New York**  
**p.m. In addition to these programs, our Fall**  
**ee many specials to be announced. So stay**  
**Way Radio is Meant to Sound.**

## Saturday

**7:00 Ante Meridian**  
**10:00 Local Interfearance**  
**10:30 Backstage With**  
**Richard Mohr**  
**11:00 San Francisco Opera**  
**2:00 Studs Terkel**  
**3:00 Communique**  
**3:30 Music Hall Debut**  
**4:00 Siskiyou Music Hall**  
**6:30 All Things Considered**  
**7:30 Pickings**  
**8:00 A Prairie Home**  
**Companion**  
**10:00 Jazz Alive!!**  
**12:00 Weekend Jazz**

## Monday

**6:00 Morning Edition**  
**7:00 Ante Meridian**  
**9:45 BBC World Report**  
**10:00 First Concert**  
**12:00 KSOR News**  
**2:00 NPR Recital Hall**  
**4:00 Marian McPartland II**  
**5:00 All Things Considered**  
**6:30 Siskiyou Music Hall**  
**8:00 New York Philharmonic**  
**9:00 Earplay and Company**  
**10:00 Jazz Album Preview**  
**10:45 Weekend Jazz**

## Thursday

**6:00 Morning Edition**  
**7:00 Ante Meridian**  
**9:45 Veneration Gap**  
**10:00 First Concert**  
**12:00 KSOR News**  
**2:00 Cincinnati Symphony**  
**4:00 Special of the Week**  
**5:00 All Things Considered**  
**6:30 Siskiyou Music Hall**  
**9:00 Earplay II**  
**10:00 FM Rock**

## Friday

**6:00 Morning Edition**  
**7:00 Ante Meridian**  
**9:45 BBC World Report**  
**10:00 First Concert**  
**12:00 KSOR News**  
**2:00 NPR Recital Hall**  
**4:00 Marian McPartland II**  
**5:00 All Things Considered**  
**6:30 Siskiyou Music Hall**  
**8:00 New York Philharmonic**  
**9:00 Earplay and Company**  
**10:00 Jazz Album Preview**  
**10:45 Weekend Jazz**

**Nov. 5** "Native Americans: Two Stories—The U.S. Supreme Court's recent decision to award certain Sioux Indian tribes in South Dakota \$122 million as restitution for the government's acquisition of some of their sacred land has created considerable controversy. The apparent suicide of a young Indian woman on one of the reservations involved in the controversy also has raised many questions. The connection between these two events is closely considered in this hour-long program.

**Nov. 12** "I Am Not On Duty!—Nurses Burn-out Too"—"I am not on duty" reads the note pinned to the uniform of the exhausted hospital floor nurse. This hour-long program explores why nurses seem to lack the power to change their high stress/low rewards situation within the hospital and what other nursing options are open to them.

**Nov. 19** "Blacks In The Military"—This program examines the opportunities, disappointments and challenges faced by black men and women in the military.

**Nov. 26** "Native American Youth: The New Warriors"—This program examines the major issues and problems faced by Native American Youth. Although these youths share

similar problems with all minority youth groups (unemployment, racism, and education), the legacy of the historical relationship between Indian tribes and the U.S. government creates special obstacles.

## 5 pm All Things Considered

### 6:30 pm Siskiyou Music Hall

**Nov. 5** BOCCHERINI: String Quintet in E, Op. 13, No. 5

**Nov. 12** HOLST: Egdon Heath, Op. 47

**Nov. 19** LISZT: Vallee D'Obermann

**Nov. 26** STRAVINSKY: Duo Concertante

## 9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama and entertainment.

## 9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "tell a story." Lawson Inada hosts the excursion into the minds and hearts of this area's writers and artists.

## 10 pm FM Rock

## 2 am Sign-Off

# Thursday

## 6 am Morning Edition

## 7 am Ante Meridian


## 9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

## 10 am-2 pm First Concert

**Nov. 6** BEETHOVEN: Piano Concerto No. 4 in C, Op. 58

**Nov. 13** STAMITZ: Flute Concerto in D



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# Nimbus

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**Nov. 20** MOZART: Sinfonia concertante in E-flat

**Nov. 27** WAGNER: Siegfried Idyll

## 12 n KSOR News

### 2 pm The Cincinnati Symphony Orchestra

The Cincinnati Symphony Orchestra bows to a national radio audience in a series of concerts from the 1979 and 1980 seasons. Conductors include the Orchestra's new music director Michael Gielen. The series is produced by WGUC-FM/Cincinnati.

**Nov. 6** The late Walter Susskind, in his final public appearance, conducts the American premiere of Richard Rodney Bennett's "Actaeon" and Smetana's "Ma Vlast." Barry Tuckwell is the French horn specialist.

**Nov. 13** Renowned virtuoso flutist James Galway is featured in a concert conducted by Jorge Mester. The program includes Bach's Concerto in A Minor for Flute and Strings (transcribed from Clavier Concerto in F. Minor, BWV 1056), Mozart's Symphony in D Major, K. 385, "Haffner," Nielsen's Concerto for Flute and orchestra, and Tchaikovsky's Symphony No. 2 in C Minor, Opus 17, "Little Russian."

**Nov. 20** Michael Gielen, music director, conducts Bartok's ballet score "The Miraculous Mandarin," Opus 19. The other featured work is Beethoven's Opus 55, "Eroica."

**Nov. 27** The works of three 19th century composers will be conducted by Kasuhiro Koizumi. Berlioz's Overture to the "Roman Carnival," Opus 9, will be followed by Chopin's Concerto No. 1 in E Minor for Piano and Orchestra, Opus 11, featuring Jorge Bolet. The final piece is Mendelssohn's Symphony No. 3 in A Minor, Opus 56, "Scotch."

### 4 pm Special of the Week

### 5 pm All Things Considered

### 6:30 pm Siskiyou Music Hall

**Nov. 6** MOZART: String Quintet in C Minor, K. 406

**Nov. 13** BERLIOZ: Le Corsaire Overture, Op. 21

**Nov. 20** KODALY: Dances of Galantia

**Nov. 27** BRUCH: Violin concerto in G Minor


## 9 pm Earplay

**Nov. 6** "Giving Up" by J.C.W. Brook, a comedy. A Man gets up, goes to work and decides to quit smoking. A simple story, perhaps, but this time we hear it from the point of view of the various organs in his body—the inside story, so to speak.

"FALLING" by Johathan Baban. A middle-aged scriptwriter throws himself from the 12th floor of a London hotel. He finds himself falling more slowly than he'd expected: like his life, his death involves a bad miscalculation.

**Nov. 20** "KARSAKOV'S" PSYCLOSIS by Geoffrey Parkinson, a comedy. Auntie Mabel—at death's door—decides to leave her fortune to Dr. Fowler's clinic

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for the Diagnosis and Treatment of Korsakoff's Disease, but Frank and Gregory have other ideas about the disposal of her estate.

**Nov. 27 "FATE OF A COCKROACH"** by Tewfik Al-Hakim. Adil and his wife watch a particularly large cockroach trying to clamber out of their bathtub. For Adil the insect's doomed struggle is admirable, heroic—a survivor image of man's fight against an uncaring universe. A thought-provoking play by one of the most famous modern writers of the Arab world.

**10 pm FM Rock**

**2 am Sign-Off**

## Friday

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am BBC/World Report**

**10 am-2 pm First Concert**

**Nov. 7 SIBELIUS:** Symphony No. 2 in D

**\*Nov. 14 HUMMEL:** Trumpet Concerto in E

**Nov. 21 J.S. BACH:** Violin Sonata in G Minor

**Nov. 28 RUBINSTEIN:** Piano Concerto No. 3 in G, Op. 45

## 12 n KSOR News

### 2 pm NPR Recital Hall

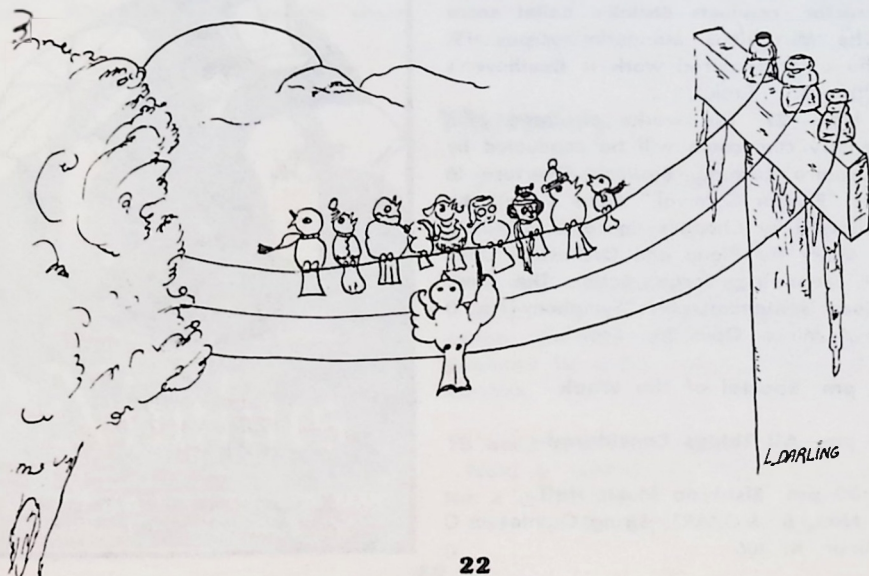
Soloists and solo ensembles are heard in performances recorded live across the country and abroad. Kaaren Hushagen is host.

**Nov. 7 "THE HARPSICHORD QUARTET"**—Music by the Bach family is performed by the Harpsichord Quartet. Presented are compositions by J.S., C.P.E., J.C.F., J.C., AND W.F. Bach.

**Nov. 14 "OCTUOR DE PARIS"**—One of the Europe's leading chamber ensembles, Octuor de Paris, performs septets and octets by Franz Berwald, Alain Bancquart, and Beethoven.

**Nov. 21 "SPANISH MUSIC FROM THE TIME OF MIQUEL DE CERVANTES"**—The music which flourished in the late 16th and early 17th centuries in Spain is reconstructed in a performance by the Ensemble Hesperion XX.

**Nov. 28 "ARTHUR GRUMIAUX"**—One of the world's greatest violinists, Arthur Grumiaux, performs works by Schubert, Mozart, and Faure. Paul Crossley is piano accompanist.





#### **4 pm Marian McPartland Piano Jazz**

**Nov. 7** For almost 30 years, George Shearing was known for the swinging sound of his famous quintets. Today in his club and concert appearances, he has returned to solo playing, or playing duo with bassist Brian Torff. In this hour with Marian, he talks about his classical background, playing his own "Lullaby of Birdland" a la Brahms, Chopin, Ravel and even Richard Wagner.

#### **Nov. 14** Along with Count Basie

Jay McShann is today's most famous interpreter of the great Kansas City jazz style. He is a magnificent blues player and singer, and through the years had led some top bands, including one with the legendary Charlie Parker. McShann talks with Marian about those early years with Bird, about Kansas City days with Julia Lee and Joe Turner, and sings and plays "Georgia On My Mind" and Julia Lee's "Living Backstreet For You." He and Marian duet on "Deed I Do" and "Lady be Good," and Marian solos on Mary Lou Williams' "What's Your Story Morning Glory?"

**Nov. 21** Ray Kral and Jackie Cain are truly today's "Mr. and Mrs. Jazz," described by Leonard Feather as the "long-distance runners of vocal jazz." Since they started more than 30 years ago with Charlie Ventura, Jackie and Ray have continued being the best around. Listeners, however, rarely have an opportunity to hear Ray playing solo piano. Marian remedies this lack, inviting him for solo versions of "Anyone Can Whistle," "Anthropology" and "I'll See You Again," and joining him for duets on "Yardbird Suite" and a funky modern "Blues." Marian solos on Alec Wilder's "Who Can I Turn To."

**No. 28** Swinging at the heart of Quincy Jones' roaring big band was a young pianist whose energy and enthusiasm really kept things moving. Her name is Patti Bown, and in this hour with Marian, she talks about her early influences in the Church, and the role of women in jazz. Bown plays her unique arrangement of coltrane's "Giant

Steps" and sings her own Swahili love song, "Oh My Darling, How I Love You." Marian joins her for duets on Ellington's "What Am I Here For" and "Someday My Prince Will Come," and solos on Vernon Duke's "I Can't Get Started."

#### **5 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Nov. 7** REGER: Sonata for Violin and Piano, Op. 139

**\*Nov. 14** COPLAND: Billy the Kid

**Nov. 21** BACKOFEN: Sinfonie concertante in A

**Nov. 28** DVORAK: Piano Quartet in E-flat, Op. 87

#### **8 pm New York Philharmonic**

**Nov. 7** Conductor Zubin Metah welcomes soloists Silvia Marcovici (violin) and Philip Myers, (horn). Performances include Swanson's Short Symphony, Saint-Saens, Violin concerto No. 3 in B, Op. 61, Schuman's Three

# Sister Ray

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## RECORDS



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Coloquies for French Horn and Orchestra (World Premiere), and Liszt's "Les Preludes."

**Nov. 14** Henry Lewis conducts the Philharmonic in Haydn's Symphony No. 99 in E-flat, Ravel's "Alborada del gracioso" and Rachmaninoff's Symphony No. 2 in E, Op. 27.

**Nov. 21** Christopher Eschenbich conducts. Works include Zimmermann's "Phoptosis", Haydn's Symphony No. 104 in D, "London", and Tchaikovsky's Symphony No. 6 in B, Op. 74, "Pathetique."

**Nov. 28** Conductor Zubin Mehta hosts soloists Issac Stern (violin), Pinchas Zukerman (violin and viola), and Itzhak Perlman (violin). Works include Bach's Double Violin Concerto in D, BWV 1043, Mozart's Sinfonia Concertante in E-flat for Violin and Viola, Vivaldi's Concerto for Three Violins, and Brahms' Violin Concerto in D, Op. 77.

#### 10 pm Jazz Album Preview

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND,** and **COLEMAN ELECTRONICS, MEDFORD.**



**Host Richard Mohr** takes listeners behind the scenes of the operatic world Saturday at 10:30 a.m. on "Backstage with Richard Mohr."

**10:45 pm Weekend Jazz**

**2 am Sign-Off**

## Saturday

**7 am Ante Meridian**

**10 am Dolby Alignment Tone**

**10:01 am Local Interference**

**10:30 am Backstage with Richard Mohr**

A 13-part series which takes listeners behind the scenes of the operatic world. Each week, the noted opera record producer, Richard Mohr, invites two guests to join him for informal chats about opera and occasionally drops in on a "live" studio performance.

**Nov. 1** Mr. Mohr exchanges ideas with David Brittan, lyric tenor with the Sante Fe and San Francisco Opera Companies, and Speight Jenkins, Critic for *The New York Post*.

**Nov. 8** This week's guests are Boris Goldovsky, director of the Goldovsky Opera Company, and Edwin Newman of NBC News.

**Nov. 15** Mohr's guests are Ashley Putnam, soprano with the New York State and Sante Fe Operas, and Robert Jacobson, editor of "Opera News." Ms. Putnam performs Bellini's "Malinconia"; Donaudy's "Quandoti Rivedro"; Debussy's "Claire de Lune"; and Leoncavallo's "Ballatella" and "Mattinata."

**Nov. 22** Guests this week are James Levine, music director of the Metropolitan Opera, and John Rockwell of "The New York Times."

**Nov. 29** Pablo Elvira, bass with the Metropolitan Opera and Robert Jacobson, editor of "Opera News," are Mohr's guests. Elvira performs Mozart's "Non Piu Andra," from "The Marriage of Figaro"; SORIANO's "El Chitarrito"; Verdi's "Di Provenza il Mar" from "La Traviata"; and "Se Vuol Ballare" from "The Marriage of Figaro."



## 11 am San Francisco Opera

Internationally renowned singers and conductors perform during the complete San Francisco Opera 1980 International Season, heard direct from San Francisco's War Memorial Opera House. Produced by the San Francisco Opera in cooperation with NPR member station KQED-FM.

**Nov. 1** To be announced

**Nov. 8** "DIE FRAU OHNE SCHATTEN" by Richard Strauss—The great soprano Birgit Nilsson sings the role of the Dyer's Wife for the first time in American. Leonie Rysanek sings the Empress, the "woman without a shadow." Tenor James King is the Emperor, and baritone Gerd Feldhoff is Barak, with Ruth Hesse as the Nurse. Berislav Klobucar conducts.

**Nov. 15** "ARABELLA" by Richard Strauss—A Viennese atmosphere, waltzes, and implausible disguises mark this light hearted opera. Soprano Kiri Te Kanawa is heard in the title role, with baritone Ingvar Wixell, Barbara Daniels, Erie Mills, Dennis Bailey, Sona Cervena and Alexander Malta. Wolfgang Rennert conducts.

**Nov. 22** "TRISTAN UND ISOLDE" by Richard Wagner—In Wagner's opera of grand passion, the ill-fated lovers are sung by Spas Wenkoff and Gwyneth Jones. Mezzo-soprano Ruza Baldani is Brangaene, bass-baritone Thomas Stewart is Kurwenal, and bass Simon Estes is King Marke. Kurt Herbert Adler conducts.

**Nov. 29** "CAVALLERIA RUSTICANA" by Pietro Mascagni and "I PAGLIACCI" by Ruggero Leoncavallo—In Mascagni's drama of "rustic chivalry," Leonard Rysanek and Michail Svetlev sing the roles of the tragic lovers Santuzza and Turridu. Also featured in the cast are Sona Cervena and Benito di Bella. Leoncavallo's setting of the famous "play within a play" features James King as the jealous husband Canio, and Emily Rawlins as his wife Nedda.

**2 pm Studs Terkel Almanac**

**3 pm Communiqué**

The nation's only radio program

devoted to reporting on world affairs and U.S. Foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

## 3:30 pm Music Hall Debut

A recording new to KSOR's library.

## 4 pm Siskiyou Music Hall

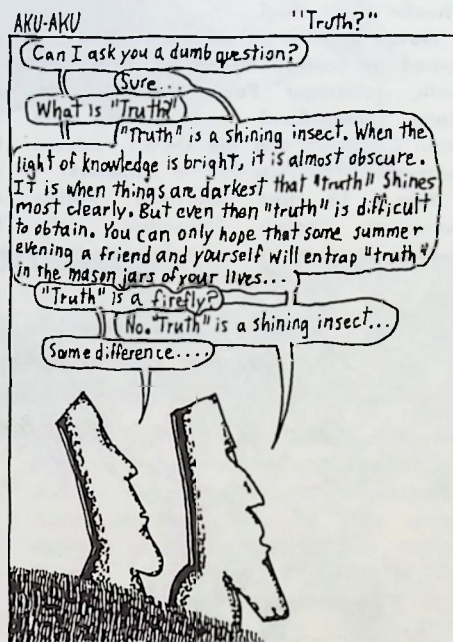
**Nov. 1** SAINT-SAENS: Symphony No. 3 in c Minor, Op. 78

**Nov. 8** IVES: Sonata No. 2 for Violin and Piano

**Nov. 15** DEBUSSEY: Premiere Rhapsody for Orchestra with Clarinet

**\*Nov. 22** BRIJTEN: Four Sea Interludes and Passacaglia (Peter Grimes)

**Nov. 29** BUXTEHUDE: Prelude and Fugue in G Minor



**Jeff Dion** joins the **GUIDE** as a contributor this month with the first in a series of cartoons entitled **AKU-AKU**. Jeff is a Junior at Ashland High School, and his goal is to be "a better editorialist than Walt Kelly and more esoteric than Dan O'Neill."

**6:30 pm All Things Considered**

**7:30 pm Pickings**

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

**8 pm The Prairie Homo Companion**

A live-on-tape broadcast featuring performers on the stage of an old vaudeville theater in downtown St. Paul, Minn. The variety show is originated, written and hosted by Garrison Keillor, and features tenor Vern Sutton, the New Prairie Ramblers, and others.

**Nov. 1** This week's show is a taped broadcast of the Bill Staines concert recorded last February, at the World Theater in St. Paul.

**Nov. 8** Host Garrison Keillor is joined by Scottish folksinger Jean Redpath, folksinger Paul Jeremiah, the Katie Lauer Band—A bluegrass band from Cincinnati and the show's resident ensemble, The New Prairie Ramblers.

**Nov. 15** Host Garrison Keillor welcomes English Folksingers John

Roberts and Tony Barrand, Charlie Maguire, a Canadian singer of sea songs, Stan Rogers with Garnett Rogers and David Essig.

**Nov. 22** Host Garrison Keillor is joined by folksinger/songwriter Greg Brown.

**Nov. 29** Host Garrison Keillor welcomes tenor Vern Sutton with Philip Brunelle at piano, singer Jan Mara and the show's resident ensemble The New Prairie Ramblers.

**10 pm Jazz Allvett!**

**Nov. 1** "The Friends of Jazz Festival" This program samples variety of music offered at the first annual festival in Laguna Beach, CA. Featured is an all-star sextet comprised of some of the finest jazz artists in Southern California. Led by guitarist Kenny Burrell, the band includes Jerome Richardson (saxophones and flute), Conte Candoli (trumpet), Art Hilary (piano), Leroy Vinnegar (bass) and Shelly Manne (drums). Also featured is pianist Claire Fisher and his new band "Salsa Picante."

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## Jazz Alive !! Thanksgiving Special

10 p.m. Friday, November 28

**Nov. 8** This program focuses on three gifted young jazz percussionists. Jack DeJohnette has played with virtually everyone, though his longest tours were with Charles Lloyd and Miles Davis. Drummer Barry Altschul is also a journeyman sideman, having played in countless American and European groups. His primary contribution has been in the new music or avant-garde scene of the last fifteen years. Nana Vasconcelos was born and raised in Sao Paulo, Brazil, where he absorbed the musical tradition of that richly musical land. He then incorporated the lessons of contemporary jazz and European art music in his mixture and today he is a thoroughly eclectic artist.

**Nov. 15** This all-Brazilian program features the electrified samba of vocalist Flora Purim and percussionist Airto Moreira, two of the most dynamic young artists in jazz today. Flora and Airto were the first of the new wave of Brazilian artists to come to the U.S. in the late sixties. They perform for the Playboy Jazz Festival in the Hollywood Bowl with special guests Raul de Souza (trombone) and George Duke (keyboards).

**Nov. 22** The Third Annual Women's Jazz Festival (Part I). In three short years this Kansas City Festival has become a genuine jazz tradition. On this program, we'll sample some of the bonhomie of the many workshops and clinics and present highlights of

the Top Baw Talent Concert featuring Quintess, led by trumpeter Ruth Kissane; vocalist Dianne Reeves, with the Pauls Smith Trio; pianist Mary Watkins and her five-women band; and the exciting Bonnie Janofsky/Ann Patterson Big Band.

**Nov. 29** The Thrid Annual Women's Jazz Festival (Part II). On this program we'll hear highlights of WJF 80's main concert, which traditionally closes the four days of the festival. Featured is Cleol Laine, an astonishingly versatile singer. A typical Laine program ranges from Gershwin and Porter to Bessie

Smith and the Beatles. She appears with her husband, saxophonist John Dankworth and his quintet. Also featured are pianist Joanne Brackeen and The WJF All-Stars including pianist Jill McManus (piano), Janet Lawson (vocals) Stacy Rowles (trumpet), Jane Fair (saxophone), Louise Davis (bass) and Barbara Merjan (drums).

**12 m Weekend Jazz**

**2 am Sign-Off**





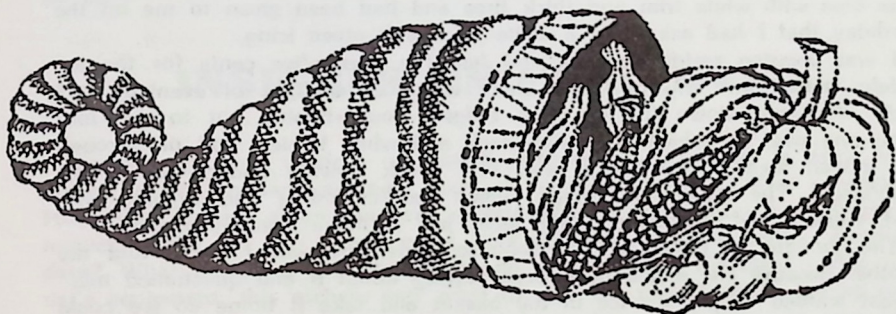
## Brunhilde Almost Meets her Match (cont'd from p. 12)

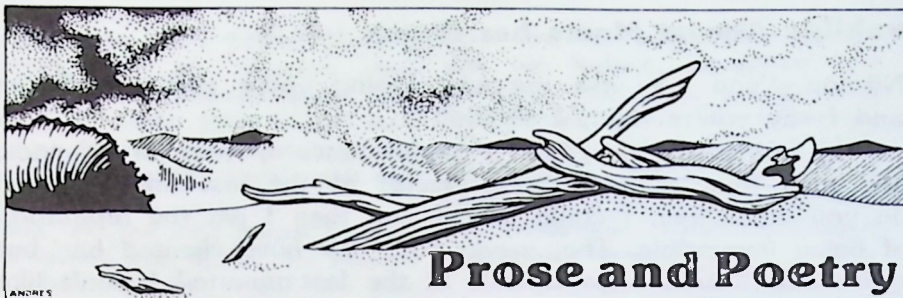
Nilsson, "you may ask me why I sing under these conditions and I say you're right, I shouldn't.

"But when you schedule a performance a year in advance, and then they change the conductor at the last minute, what do you do? Okay, I could cancel, but then I get the reputation of being impossible. They never say, '*We have cheated her*' but rather 'Oh, she always cancels at the last minute.' I don't like to do that and I don't like to disappoint the public—even though I know I disappoint them anyhow by doing a performance under those circumstances."

A Nilsson audience disappointed? Certainly not one at the performance of "Frau." She has a veritable monopoly on the role in Vienna, Munich, Hamburg, and Berlin, and even though great singers have sung the role before her, now that she has made her mark on the role, it will be a long time until there are no groans from opera lovers when someone else is announced for the role of the Dyer's Wife in a production of "Frau."

What is her secret for taking a role and making it her own personal property? Superstar Birgit Nilsson smiles and shrugs her shoulders, saying, "I don't know. I guess I'm just lucky." ❧





We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o *KSOR GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

## Stephanie Johnson

*Stephanie Johnson taught for eleven years before becoming the Communications Specialist for the Medford School District. Originally from Columbus, Ohio, Stephanie lives in Ashland with her Husband, Mark, and two dogs, four cats and two birds.*

### THE ICEMAN

When I was eight my mother would send me on my bicycle for ice, a big block of ice that would fit in the wire basket of my bicycle. My bike was blue with white trim and thick tires and had been given to me on the birthday that I had asked for a white cake with green icing.

I was wearing peddle pushers and had the twenty-five cents for the ice safely stuffed into my pocket. There was the half-light of evening as I rode off alone, down the hill past Pidge's house—hoping not to run into him, and past the shack with the black and white babies, and on through the rusted steel lattice bridge with Mill Creek flowing underneath to the icehouse. The shaky old bridge, which was corroding and sagging with age, creaked and moaned so I felt lucky just to make it safely across.

The thought of going to the icehouse scared me but I never told my mother because she would have been surious about it and questioned me. I just wanted to get the ice in my basket and take it home so we could make the ice cream or lemonade or ice tea or whatever mother wanted it for. I could never see anyone around the icehouse so I would just stand there holding my bicycle—alone. Finally, out of a large shack that was surrounded by a field of abandoned radiators from old Buicks and Edsels would come the iceman.



"Could I have some ice?" I asked.

"Yah," the iceman mumbled. His face was wrinkled with a messy white beard. He always wore a captain's hat, just like he always the door with thick ice tongs and pushed upon a round protruding knob to open the icehouse door. Before he would enter he would spit out some of the juice from his chewing tobacco that he stored in his mouth. He looked like he should have sailed a nasty little ship that transported slaves or tobacco or whiskey but I never told him this. In fact, I never said anything except, "Could I have some ice?" and "Thank you."

Each time the iceman limped into the icehouse to get my block of ice the same strange idea would pop into my mind. Without warning the iceman would take the ice tongs and fasten them to my head and lift me right into the icehouse and shut the huge door on me. I didn't like it. A year or so would pass and my parents and friends would give up looking for me. "Local Girl Goes To Icehouse: Never Returns" the headlines would read.

Instead, however, the iceman with green skummy teeth would limp back with my block of ice, place it in my wire basket, and release the tongs that held the ice fast. He would then take a chew on his tobacco and spit into the gravel where I was standing. I would pull out the twenty-five cents and say thank you and be on my way never looking back

## Lillie Wilton

*Lillie Wilton is an English social worker taking a sabbatical to write a book. She's living in the Applegate Valley and writes, "If you notice a woman plodding around your yard sales on 'Shank's Pony' and in an unmistakable English accent beating you down to the last cent, it may well be me."*

## INSIGHTS ON CAST-OFFS

I salute you, you vendors of cast-off possessions, courteous to each one of us as we rummage amongst your old memories asking 'does it work?' How often do we scorn the very objects you set most store by, or alternatively make off for a few cents with symbols of your earlier, happier days? What fantasies and frustrations do these objects represent - this artist's equipment, this archery set? what dreams are you finally giving up, and how did you ever manage to put a price on them, and how can you put such a pleasant face on it all?

And why, I wonder, do we not have these 'by owner' sales in England? Is it to do with our national character? Do we wish to save ourselves the emotional upheaval of such a gigantic sort-out, the facing of changed cir-

cumstances, the perhaps painful recognition that *NOW* is the time to discard what is no longer useful or appropriate for the next stage of our life? Do we not have your capacity for realism, for accepting the inevitability of change, for burning our boats behind us?

It is not that we have less 'junk' certainly. But with us, the water colours or archery outfit is likely to get stored in the attic 'just in case', along with all the other stuff we can't face parting with. What we *can* part with is usually dragged out of us by someone at the door requesting 'jumble' for a fund raising event. Or if we move house we might take a load along to the charity shop - not, incidentally, being entitled to tax relief for it.

So are you, as a nation, meaner than we are? I don't think so! Could it be something to do with our insularity, something to do with fear of exposure? After all, if I cram a few items into a cardboard box with the best-looking on top for benefit of the collector, when it is finally displayed on tressle tables in the Church Hall who is to know who had this tatty stuff lurking in her cupboards?

But let us leave national character out of it and think of you and me. My motives can be simply stated: whilst camping out for a few months in luxurious simplicity in an unfurnished house I can acquire a cheese-grater here and a tea-pot there at such small cost that I can leave them behind. Is that all? Well, it also provides me with fascinating glimpses of your houses, garages, yards and even something in the way of an undemanding social life. But digging deeper, what do I find - these sales also provide me with a rich emotional life in ways I never would have suspected. Who would have believed that these little sprees could so stimulate my imagination? I now approach them with that mixed feeling of worry and delight that I got as a child when approaching the Store Father Christmas; what do I really want now the time has come to decide? And do I deserve anything at all? and just as I wondered about Father Christmas, so my mind teems with questions about you.

This vendor has every item, however small (like individual cup hooks) clearly marked with the price. Is he a Virgo? That one has marked every single book with a different price whilst the one before had all the hard-backs at 10 cents and the paper-backs at 5. Is the former, meaner? Or does it mean he has an emotional investment in these books, will let them go at a fair price but otherwise hang on to them? This sale has the man of the house doing the selling, that one the woman, another the couple. Is this just a convenient practical arrangement while one cooks the dinner or does it show something else? Have their been rows behind the scenes over what was to go, what should be the price? Is one partner lurking inside all upset and resentful? Cleared off? Taking a vacation? Will he/she/the children come home to the loss of some irreplaceable possession and a few measly cents? But do not think I only look at you as I pass through your territory, for I also face myself. Oh the self-discipline it takes for one with an acquisitive nature - and mean with it - when treasures are discovered in a country so far from home. I feel like a tramp must feel when suddenly



presented with the too-plentiful remains of a banquet. Here is an object I really need. But I need it in England not here. There is an item I need neither here nor there but simply desire, like this carved wooden Bhudda who spoke to me this morning. His knees are slightly bent below his jolly stomach, his arms outstretched above his head and he has the most happy, laughing face I have ever seen. He says:

*I have just arisen from the most beautiful sleep imaginable.  
I stretch to greet this day with all my abundant life and joy.  
So what if I've had some fingers and toes knocked off?  
We all have some scars and deformities.  
Rejoice!*

So I carry him, 18-inches tall and heavy with it, back up the steep hill, rejoicing. But with the seed of the anguish of parting already sown.



SUNRISE SUNSET  
SWIFTLY FLOW INTO DAYS

## Arts Events in November

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1

Hanson Howard Galleries Truck, Tractors, and Other Machines by Carl Strand, 10 a.m. to 8 p.m. Monday-Saturday; 11 a.m. to 5 p.m. Sunday, E.V. Carter House, 505 Siskiyou Blvd., Ashland.

The Rogue Valley Handweavers Guild Fifth Annual Sale, 10 a.m. to 4 p.m., Lidgate Hall, Medford Congregational Church, 1801 E. Jackson, Medford.

thru 7. Exhibition of original lithographs, etchings and screen prints by contemporary Austrailiam printmakers at Stevenson Union Gallery, SOSC Mon.-Thur. 8 a.m.-9 p.m., Fri. 8 a.m.-5:30 p.m.



### Get A KSOR T-Shirt!

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thru 7. Grants Pass Museum of Art Multi-Media, Fiber Art & Laser Photography, Noon to 5 p.m., Tuesday-Thursday; Noon to 7 p.m., Friday, 232 S.W. Sixth Street, Grants Pass.

thru 20. Blue Star Gallery "Special Views", 10 a.m. to 7 p.m., daily, 10 Guanajuato Way, Ashland.

- 2** Ashland Film Society, 6 & 8 p.m. "Gigi" with Leslie Caron and Maurice Chevalier Community Clubhouse, 59 Winburn Way, Ashland.

- 5** SOSC Music Department Brass Choir, 8 p.m. Recital Hall.

- 7** thru 28. Rogue Gallery, Local Ceramists 10 a.m.-5 p.m., Monday-Saturday, 8th & Bartlett, Medford.

and 8. Bop Trumpeter, Clark Terry and the Jolly Giants Jazz Concerts, SOSC Music Building.

- 8** Reciprocal Community Concert, 8 p.m., Alex Perkanov, pianist, Mills Elementary School, N.E. Main at Orchard, Klamath Falls.

- 9** Ashland Film Society, 6&8 p.m., French Film, "Zazie, Dans Le Metro" madcap comedy of a 12-year-old girl's adventure in Paris. Community Clubhouse, 59 Winburn Way, Ashland.

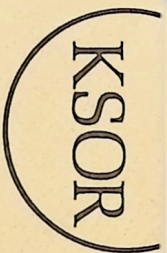
- 10** Rogue Council Camp Fire armchair world tour film showing, "Holland in the Caribbean". Season ticket and film location 773-8444.

thru 21. Grants Pass Museum of Art featuring Margaret Stahl Moyer, John Girard, Julie McLaren, Cricket and June Cobb, Noon to 5 p.m., Tuesday-Thursday; Noon to 7 p.m., Friday, 232 S.W. Sixth St., Grants Pass.

- 12** and 13. Rogue Valley Symphony Concert, 8 p.m., location to be announced. For membership and tickets 482-3721.
- thru 15 and 19-23. The Barnstormers Little Theatre, Grants Pass, "Rainmaker", 8:15 p.m. daily, Sunday, 2:30 p.m. Reservations 479-3557.
- thru 15 and 19-22. SOSC Theatre Arts & Music Departments, "Once Upon A Mattress", 8 p.m., Reservations 482-6347.
- 14** and 15. Upper Rogue Film Society presents "Rebel Without A Cause." Nov. 15, at Eagle Point High School. Nov. 15 at Shady Cove Elementary School.
- Rogue Valley Symphony Concert, 8 p.m., Assembly of God Church, Grants Pass. For membership and tickets 482-3721.
- Reciprocal Community Concert, 8:15 p.m., James Pinkerton, harpist, first Baptist Church, 7th & "C" Streets, Grants Pass.
- 16** Ashland Film Society, 6 & 8 p.m., Mae West in "I'm No Angel". Community Clubhouse, 59 Winburn Way, Ashland.
- 21** and 23. Rogue Valley Chorale Concert, 8 p.m. check your local newspaper for exact dates and location.
- 23** Ashland Film Society, 6 & 8 p.m., Orson Wells starring in "The Trial". Community Clubhouse, 59 Winburn Way, Ashland.
- Ashland Film Society, 6 & 8 p.m., a French film, "The Tall Blonde Man With One Black Shoe," Community Clubhouse, 59 Winburn Way, Ashland.
- 28** and 29. Upper Rogue Film Society presents "Lion in Winter" Nov. 28, at Eagle Point High School, Nov. 29 at Shady Cove Elementary School.
- 29 and 30. Clayfolks Fifth Annual Christmas Pottery Sale, Jackson Cottage corner of McAndrews Road and Columbus Streets, Medford. Nov. 28, 6-10 p.m.; Nov. 29, 10 a.m.-6 p.m.; Nov. 30, 10 a.m.-4 p.m.







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